

KERAMIC STUDIO

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SYRACUSE, NEW YORK

January 1917



THE New Year sees us following the path laid out in our Christmas issue, we are living up to our promises and expect to do some more as the opportunity offers. What are *you* doing to help the good work along? We have been asleep too long. It is time to wake up and pull all together for the best good of the greatest number. Keep in mind the motto "What helps one, helps all." It is a truth too few realize. We shall do for *you* all that lies in our power. What will you do for *us* that we may do *more* for you? Have you any new idea in ceramic decoration or methods of work that you think would be helpful to others? Why not send it to *Keramic Studio*? We will pay for it. Have you gifts to make? Why not a subscription to *Keramic Studio*? Do you know some ceramic worker who needs instruction and inspiration, why not get him or her to subscribe to *Keramic Studio*. When *you* have helped to swell the income of *Keramic Studio*, then *Keramic Studio* can use that income for other improvements—and will—more color work, more pages, more of everything helpful that we can find. Won't you all make a New Year's resolution to pull all together with *Keramic Studio* for the good work to go on? Let us put more living and *real* interest into our relations as publishers and readers. *Keramic Studio* is *your* magazine. You are *our* helpers. Write us what you want and rest assured that sooner or later, as soon as that want can be supplied, you will not be forgotten. We can not always answer letters by letters, but, if in the range of possibilities, your letter will be answered directly or indirectly in *Keramic Studio*. But no letter passes unread or unappreciated. You have not told us yet whether you would like any other arts or crafts added to *Keramic Studio*. Does silence give consent or the contrary in this case? We really want to know.

The article of Mrs. O'Neill on glass firing completes instructions for glass decoration which will be invaluable to beginners in this line of work; and, although the firing of glass requires a little more care than the firing of china, it should be a very simple and easy matter for people who are already used to the decoration of china, to branch into glass work.

There are several reasons why this is advisable at the present time. First, as we have explained before, the demand for decorated glass is enormous and commercial factories are almost unable to fill orders. There is room for good, artistic, individual work. Good glass shapes are made in this country.

On the other hand the scarcity of china is more and more felt, and outside of the soft Belleek ware, no white china for decorating is produced in this country. Although the situation will be considerably relieved at the end of the war, it must not be expected that there will be a flood of china coming from Europe. There will not be for a long time after the war, as the European industries will not be rebuilt in a day and there will be many, many things which Europeans will consider more urgent to produce than white china for American decorators. Why then should not decorators devote at least a part of their time to this very interesting work of glass decoration?

We realize that at first there will be some difficulty in finding a good stock of glass shapes at your dealer's. The glass manufacturers sell only wholesale and your dealer will not order a stock of glass until he sees some demand for it, but, as soon as he sees decorators asking for glass he will naturally and promptly supply the demand.

As to glass colors, there is an excellent supply of all kinds of brilliant painting colors, mat colors and enamels. These have mostly been sold in pound quantities to commercial establishments, but they will soon be found at dealers' stores, put up in small vials, like the china colors. The matt colors, which give a silky finish, are very much used now for the decoration of fancy articles, such as Cologne bottles, etc., and factories which do this line of work are working overtime.

One of our subscribers just writes to us in date of November 25th:

"I have been doing a large order in glass all summer, firing during the hottest weather. If it had not been for that there would have been no business at all, as this seems to be the worst season for china painting we have had."

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We would like simple designs to be executed on glass, with tried directions for treatment in any medium, enamels, stains, lustres, gold, etc. For table glass, as for other table ware, the treatment should be simple and restrained. One does not sit down to the table for a "flow of reason and a feast of soul" alone, so the decoration should not be too distracting to allow a good appetite.

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We have tried time and again to get contributors from the Pacific coast but without result. We want all of the United States, north, east, south, west, to be represented in the magazine, as well as Canada and foreign countries. Won't some of you send us designs, art notes, news connected with ceramics—anything to let us keep in touch. The warring countries can do little now, but we must keep the fire alive to warm them when all is over. Japan, which has been such an inspiration to western art, should be generous and contribute too. She is comparatively at peace.

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A new magazine worthy of support has appeared, "The Potter," a monthly magazine devoted to the potter's art, edited by Frederick Hurten Rhead, who once contributed such valuable instruction in that craft to *Keramic Studio*. It is published at Santa Barbara, California. Any one who is interested in the art of pottery making should certainly subscribe. The editor knows from personal experience that there is no one in the United States better equipped to instruct in that art than Mr. Rhead. It would be a useful publication for any one wishing a more liberal knowledge of the ceramic arts than can be obtained elsewhere in America.

Regular contributions by Edwin Atlee Barber, the Director of the Pennsylvania Museum on old and modern potteries will make "The Potter" valuable to collectors as well as to ceramists

There has for a long time been a need for a magazine of this kind and all people interested in this craft should give it their hearty support.

ANITA GRAY CHANDLER

PAGE EDITOR

7 Edison Avenue. Tufts College, Mass.



AT THE SIGN OF THE BRUSH AND PALETTE

*This is Ye Old Art Inn
where the worker of Arts and
Crafts may rest a bit and par-
take of refreshment.*

AN exhibition of Spanish painting by Ignacio Zuloaga, held at Copley Hall, Boston, the latter part of November has been heralded as "the most important art show of the American season." From Boston where it made its American debut it proceeded to the Brooklyn Museum and the Duveen Galleries, New York. The following galleries and art institutes are fortunate enough to have secured the pictures for exhibition, the last to be given in August, 1917:—The Albright Gallery of Buffalo, the Carnegie Institute of Pittsburgh, the Art Institute of Chicago, the City Art Museum of St. Louis, and the Minneapolis Institute of Arts. It is to be deplored that art lovers farther west are not to see this remarkable collection of pictures. Zuloaga is said to have required ten years of earnest coaxing to consent to the exhibition in America, so averse is he to exploiting his own work. It is through the untiring efforts of Mrs. Philip Lydig and Dr. Christian Brinton that the end was finally accomplished. But even so, Fate seemed determined to interfere, for while the canvases were on their way to Boston via the French liner *Espagne*, a German submarine appeared in the vicinity sinking several vessels. The French ship escaped by heading for the Delaware instead of the Hudson. Zuloaga is 46 years old, at the height of his fame, has sold pictures to all the civilized nations nearly, and is being ranked with such masters as El Greco, Velazquez and Goya. He is practically selftaught. "All I know of the *Beaux Arts*," said he, "is what I have seen from the windows of the *Louvre*." His genius is supposed to be atavistic since he springs from a dynasty of craftsmen who for generations have been armourers, decorative painters, metal-workers, or ceramists. Young Ignacio was intended for the foundry but upon seeing the paintings of Velazquez and Goya immediately turned to the brush and palette, in spite of bitter paternal objection. His present success is a happy ending to the story of his struggle for fame.

A water color by John S. Sargent was recently sold for \$2,700 in New York. It is called *The Looking Glass* and shows a tenderfoot making his toilette before a bit of a glass fastened to a tree in the Rockies.

And here is still another "effect of the war:" "The 17th Century Gallery 23a, Old Bond Street, London W. The war enables us to offer Genuine Old Masters at most attractive prices. Fine investments. Correspondence invited. Exchanges arranged. Advice given."

The art collection of Ferdinand Keller of Philadelphia

was sold in New York the latter part of November. The collection consisted of rare old English furniture, Flemish tapestries, Italian and Spanish mirrors, embroidered crimson velvet curtains from the palace of Queen Isabella of Spain, two Chippendale chairs once the property of George Washington, old English and Dutch silver, brocades, and other valuable objects dear to the collector's heart.

The National Institute of Arts and Letters elected the following members to the section of art, at the annual meeting held at the University Club, New York: Frederick Clay Barnett of Illinois, Alexander Sterling Calder of New York, Cyrus E. Dallin of Massachusetts, Charles H. Niehaus of New York, and John Russell Pope of New York.

Do you know anything of the beautiful and original tapestries that are being made right here in America? One of the most interesting of the work shops where these are produced, says Elizabeth H. Russell in the December *House Beautiful*, is the one which Mrs. Francis Bailey Vanderhoef started three years ago in Greenwich, Conn. In a charming white house with green blinds and flower boxes at every window the looms are set up and the tapestries woven by skilled fingers. Many of the dyes are made in the basement or kitchen. One is reminded of the great English craftsman and poet, William Morris, and his absorbing interest in dying, weaving and tapestry making. Mr. and Mrs. Vanderhoef long to see the day when everyone with a talent for making beautiful things may find exercise for it in an Arts and Crafts community.

An acquaintance of mine who is doing school extension work in the North End of Boston, tells me that it is easier to teach the Italian children the rudiments of interior decorating than those of any other race with which she has come in contact. They have an inborn love of the beautiful that is keenly susceptible to color and form. The mothers, she says, will walk miles with their babies in their arms to visit the art galleries, so starved are they for the beauty of their native land. She foresees the day when there will be special officers at the immigrant stations whose business it will be to discover artistic ability among the new comers to our land.

Are you making any of the charming little water gardens for the early spring days before the out-door gardens begin to grow? These are just shallow bowls in a plain lustre or matt background, half-filled with moss or pebbles in which narcissus or crocus bulbs are embedded. Kept moist and in a sunny window they will add a pretty touch of Spring to your home or studio. They would make lovely Easter gifts.

Did you know that Rosa Bonheur, the animal painter, kept a stable beneath her studio where she might lodge her models? And did you know that her favorite costume was a peasant smock and pantaloons?

The Halsey collection of 10,000 rare prints was put up at auction in New York the first of November. The early Americana were in themselves priceless both from an artistic and historic standpoint. Mr. Halsey had devoted thirty-five years to amassing the entire collection and frequently paid thousands of dollars for a single print.

Anita Gray Chandler

MRS. HENRIETTA BARCLAY PAIST - PAGE EDITOR
2298 Commonwealth Ave., St. Paul, Minn.

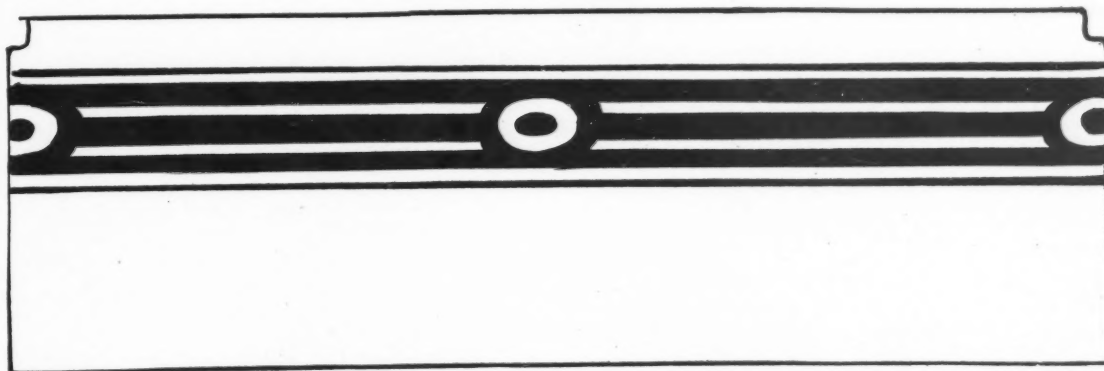
HINTS ABOUT COLOR

LAST month I started out to talk about color but digressed long enough to unburden my mind of some of the thoughts which had been pressing for a long time, and which burst forth at the first opportunity to speak to my co-workers collectively. I hope you all read and inwardly digested the truths I tried to drive home, and that one of your New Year

resolutions is to give your moral and financial support to the magazine which makes possible a ceramic cult in this country

To return to the subject of color, over which the art world seems to have almost lost its head. The pendulum swings and carries us with it, and we forget the clock of which the pendulum is only a part, and the two hands which move steadily on a pivot, pointing to the tendencies of the hour, but always coming together at the hour of twelve.

Not so many years ago we were using color thoughtlessly, ignorantly, but joyfully. The results were what might be ex-



BONBONNIERE IN ENAMELS—HENRIETTA BARCLAY PAIST

pected from undirected emotional effort. Then came the effort to systematize the use of color; to study harmonious color combinations; to cultivate a sense of color harmony and color values. To do this we found it necessary to reduce the purity of colors for backgrounds, reserving pure color for accent only. This has resulted in more harmonious interior decorations and furnishings both in homes and public buildings, in a more intelligent use of color in all the arts. But lest we lose our balance and wander too far in the field of neutralized color, the pendulum has swung again, and under the influence of Russian barbaric splendor, concentrated in the art of Baskt, all nations seem to have revived the peasant love of color, and we, having no primitive art except the Indian, are drawing inspiration from *all*, and are once more intoxicated with the sensualism of pure color. We all feel the emotional effect of this tendency and each is making her contribution to the revel, but, and this is the point of this article, we must not lose the *sense of balance* entirely which we have been at so much pains to cultivate. We must not forget that pure color usually needs a neutral background in order to be effective; that restraint and judgment is necessary or our color revel will degenerate into a riot. The pendulum has swung, but we must keep our eyes on the face of the clock to steady our nerves and to remind us of the difference between tendencies and principles. Try not to forget the eternal fitness of things, and do not paint everything in brilliant pure colors regardless of the position it is to occupy. Do not be carried entirely off your feet by the craze of to-day. To-morrow the tendency will be in another direction. Size up the situation and appropriate what is best in each new movement. Styles and tendencies in art change, taste changes, but a judgment based on fundamental principles endures. Art is primarily emotional, but emotion unchecked and undisciplined is consumed of its own fire. Our ideals and our convictions, like the exquisite body which we decorate, must be able to stand the fiery test.

BONBONNIERE IN ENAMELS

The Bonbonniere design shown is intended to be carried out in enamels. The ground is a deep rich blue. The flowers lavender, sepals, leaves and stems green, and stamens and spots orange.

Mrs. O'Hara's Old Chinese Blue, Deep Violet, Dark Yellow with New Green and Green No. 2, will be found satisfactory to carry out this scheme. The band on the lower half is in blue with green stems and lines and orange spots. The body of the box Satsuma, Neutral Yellow or Warm Grey.

ART NOTES

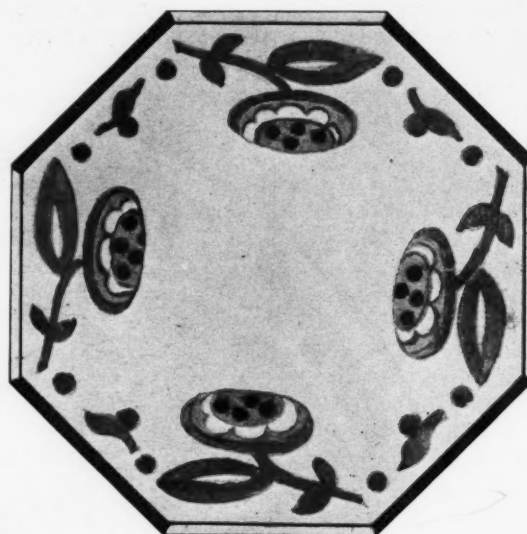
The Atlan Prize this year has been awarded to Miss Etta Beede of Minneapolis. For three consecutive years this prize has gone to Minneapolis and to members of the Twin City Ceramic Club. As this is one of the coveted yearly prizes of the Ceramic art world, Minneapolis has reason to feel proud of its ceramic artists and the position to which they have helped to raise ceramic art in the eyes of the world.

The Minneapolis exhibit of local artists was held at the Art Museum during November, and the Northwest has been again reminded of the talent existing in this part of the country. It is good to see the progress from year to year and to welcome new talent.

The Art School has just been transferred from its quarters in the Art Museum to its new \$50,000 home just completed, and at last has adequate facilities for developing the talent of the Northwest. The Art School received the highest award for its Design Department at the Panama Pacific Exposition,

and its annual school exhibit now ranks with the best schools in the country.

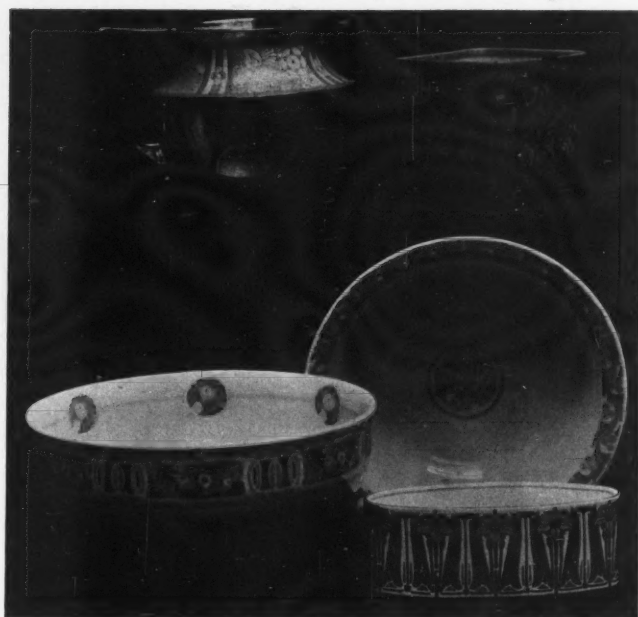
There is a movement on foot to federate all of the art organizations of the city, and this, if accomplished, will result eventually in making of Minneapolis one of the strongest art centers in the country.



SATSUMA JAR

Mary L. Brigham

TO be carried out in enamels. The outline around flower and the circles under stems are Azure Blue Enamel. The outer space in flower is Turquoise Blue, the light space is Citron Yellow. The circles in flowers are Orange No. 3 and back of circles of Jasmine. Leaves are Meadow Green. Dark bands are Azure Blue.



ISABELLE C. KISSINGER

THE CHICAGO ART ASSOCIATION

THE Chicago Ceramic Art Association held its 24th Annual Exhibition of over-glaze decoration at the Art Institute of Chicago, from October 12 to November 15, 1916. During the past year a study course comprising lessons in design for beginners, and criticisms on china in process of decoration, has offered unusual advantages to ceramic-workers and attracted a number of new members. It is a matter of regret that with all the good work done in design fewer pieces than usual were finished for the exhibition, but the high standard of workmanship was maintained; in fact each year shows an improvement in execution and in appreciation of the appropriate in design.

As in former years, prizes were offered by those interested in the success of ceramic art, the competition being open to all club-members. The A. H. Abbott prize was offered this year for the best collection of pieces by one exhibitor; the Burley

ISABELLE C. KISSINGER
Burley & Co. Prize

& Co. prize for the most appropriate design on tableware and the Hasburg Gold Prize for the most artistic use of Phoenix Gold. The last named prize was given to Mrs. Anne T. Brown for a square box decorated in Roman, white and green golds with nasturtium lustre background; the design showed a conventional flower in medallion form, outlined in black. The technique was flawless. Other good pieces by Mrs. Brown were a large Belleek bowl with a border in green and blue enamel combined with gold, attractive for its simplicity and nice proportions; a handled bowl, in tan, green and soft red; six small faience bowls in blue and green enamel; a well designed box with black bands in a geometric arrangement, and several good pottery pieces.

Mrs. Isabelle C. Kissinger was awarded the Burley & Co. prize for a Belleek luncheon set, the decoration consisting of medallions, panels and sprays of interpretative flower and bird forms carried out in one shade of blue enamel with accents of green and orange. The set was noticeable for its quaintness and for the interesting variation of the design, no two pieces

ANNE T. BROWN
Hasburg Gold Prize (Box)MARY E. HIPPLE
A. H. Abbott Prize



MRS. GEORGE E. EMMONS

being exactly alike. Other offerings were a square fernery in lustre and gold, a Sedji bowl with border and medallions in blue and green enamel, a Belleek bowl with border of fruit panels in rich colors, and a pitcher in copper lustre and enamels.

Miss Mary E. Hipple of Elgin maintained the high standard she has set in other years, her collection being judged worthy of the A. H. Abbott Prize offered for the best individual exhibit. A large punch bowl, conspicuous for its rare beauty of coloring and strong design, a unique bowl and vase, with white enamel ornament on a matt green ground, two Satsuma vases in rich tones, and two Satsuma sets, were some of her choice pieces.

Miss Ione Wheeler was worthily represented this year by a case of lustres, which attracted much attention on account of the unusual vibration and depth of color. Exquisite shades of mulberry, peacock blue, lilac and soft pink were shown in a group of seven small bowls, and several larger ones, particularly a Royal Mulberry bowl in splash lustre showed skillful handling. It is a matter of regret that the wonderful tones cannot be reproduced in a photograph.



MARY E. HIPPLE

GRACE E. MINISTER
Acid Etching

MARIE B. BOHMANN

Mrs. George E. Emmons exhibited a set of tableware in courses, each course having a different motif and color scheme, though the color was harmonious throughout. The soup course was represented by a cream soup bowl and plate, a wafer tray and a celery tray showing narrow border of flowers in green, pink and grey enamels. The steamed pudding dish and tray of faience ware were especially good in design, and the set as a whole was characterized by daintiness of color and handling.

Miss Marie B. Bohmann showed a breakfast set in tones of grey and orange, the design an interesting flower conventionalization, well proportioned to the different shapes. Miss Bohmann has been doing some clever things in etched work in combination with dull, metallic lustres; her handled vase, with its suggestion of antiquity, was as far as possible from the ordinary idea of decorated china.

Unusual etched work was also shown by Miss Grace E. Minister, whose three piece smoking set was one of the most

IONE WHEELER
Lustres

interesting things of the exhibition. The design is seen in relief, the glaze of the china being etched from the background and the whole treated with lustres to produce a rich blue grey. The high glaze of the design in contrast with the matt low relief is most effective.

Mrs. Rena O. Pettersen was another who exhibited fine lustre work, three vases being rich color notes in the collection. Her plate and tile in dusted color, blue and grey, were pleasing in color and satisfying as to design and handling. A Satsuma vase in enamels and some good Sedji completed her exhibit.

Mrs. Grace P. Bush and Miss Amanda E. Edwards both attained distinction in their color schemes by the use of black combined with rich hued enamels. A cup and saucer, in dark blue, orange, gold and black, a salt and pepper in orange lustre, design in black, a tiny vase with black stripes and floral band, were among Miss Edward's pieces, while Mrs. Bush showed a set of plates and a pitcher, good both in design and color combinations.



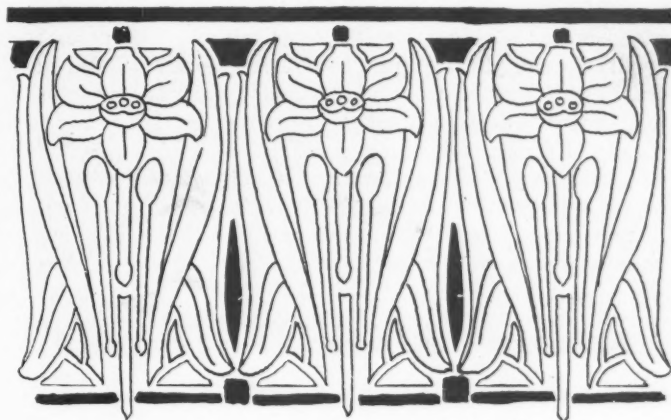
Vase—Valla Ramey Chocolate Pot—Marie C. Sparks
Cup, Saucer, Small Vase, Salt—Amanda Edwards
Plate and Tile—Rena O. Pettersen Pitcher—Grace P. Bush
Sugar and Creamer—Marie C. Sparks Set of Tableware—Valla Ramey

Mrs. Valla Ramey sent an exhibit noteworthy for refinement and artistic feeling. A bisque Belleek vase with soft grey background, the design in green and blue enamel, with accents of black and orange, was a delightfully "livable" piece, as were also her set of tableware in gold and soft blue and a Belleek pitcher with an all over design in grey green with accents of orange red. A set of Sedji plates with etched border, laid with gold and accents of deep blue enamel and a pudding dish of Guernsey ware, decorated with a bold design in cream and yellow enamel, were other good pieces.

Mrs. Marie C. Sparks sent part of a Sedji dinner set showing an elaborate geometric design in gold and rich blue enamel with accents of orange. The design was admirably adapted to the different shapes and the workmanship of marked excellence.

At the Annual meeting of the association the following new officers were elected: President, Mrs. Anne T. Brown; First Vice President, Mrs. I. C. Kissinger; Second Vice Presi-

dent, Miss M. Ellen Iglehart; Recording Secretary, Miss Mary E. Hipple; Corresponding Secretary, Mrs. George E. Emmons; Treasurer, Miss Marie Bohmann; Custodian, Mrs. Valla Ramey; Historian, Miss Ione Wheeler.



NARCISSUS BOWL

Isabelle C. Kissinger

THIS design adapts itself well to the outside of a low, flaring bowl, as the lower leaves can be omitted and the design pinched in at the bottom. Or it may be used as the border at the top of a spill vase, in which case the lower black band may be omitted and the stem slightly lengthened.

I. Outline in Black, dry and lay enamels. Flower, light yellow with orange dots; leaves three shades of green, under leaves darkest. Buds light Yellow Green. Long black spot between leaves and triangles at bottom, Violet. Black bands and blocks, Roman Gold or Black enamel.

II. Outline in Black. Flowers, White Gold; leaves Green Gold, black spots Roman Gold, back ground either Light Green or Orange lustre, padded.

III. Background either matt Wedgewood Blue or Royal Blue dusted on. Flowers and buds Ivory enamel; leaves, Light Green lustre, Black lines and spots, White enamel.



SMALL BOWL DESIGN

Anne Taylor Brown

OUTLINE design with Black. Flowers, a soft Red Pink. Leaves, Green, shaded black bands and diamond forms in Gold. Gold centers to flowers. Satsuma background or dotted gold. Design could be adapted to plate also.

MAUD M. MASON

PAGE EDITOR

218 East 59th Street, New York City

FOR OUR INSPIRATION

ONE of the points upon which I endeavor to lay special emphasis in my teaching is the forming of right ideals in regard to decoration. To assist in this, I encourage my pupils to cultivate the collector spirit, to collect wherever possible reproductions or photographs of fine examples of not only ceramic art, but of other branches of handicraft, such as textiles, carvings in wood and stone, and other such works that have special beauty of design and color. A collection of this kind placed in a convenient portfolio or large scrap-book will be a never failing source of inspiration and if of the right kind, each time you study it, new beauties will be revealed and it will be full of suggestions for the decoration of your porcelains.

I do not mean the reproductions should be used as studies to reproduce on your own porcelains, although this is excellent study, but that they should be studied for their beauty of spacing, line and pattern, and other qualities which they exemplify and which you wish to apply in your own work.

Personally, few works of art can thrill me as can a beautiful piece of Persian ceramics. They show a charm and fitness of design so fresh and spontaneous in their conception and execution, so delightful in color, that they are always a joy to study. To possess a few examples of old Persian art of your very own is a joy indeed. In keeping these fine examples ever before us, the Greek, the Persian, the Chinese, the Italian and the Hispano Moresque wares, we cannot fail to feel their good influence in the improvement of taste and the elevation of standards.

I hope our editor in chief will allow me to contribute each month a reproduction of some beautiful example of the old ceramics for the student decorator to study. Of course, those of our decorators who live in the large cities have recourse to Museums where such articles are to be seen and also have opportunities to study other private and public collections.

I find, however, that these city dwellers do not take advantage of these opportunities as often as you would think. I hope these reproductions will be helpful, as they are especially meant for those who live in the smaller towns and cities, who complain of having no source of inspiration, no opportunities to see fine things. If these workers began to search, however, keeping their collection in mind, they would be astonished at the numerous beautiful reproductions that will force themselves upon them. So let us begin to form our own private gallery of beautiful ancient handiwork for our inspiration.

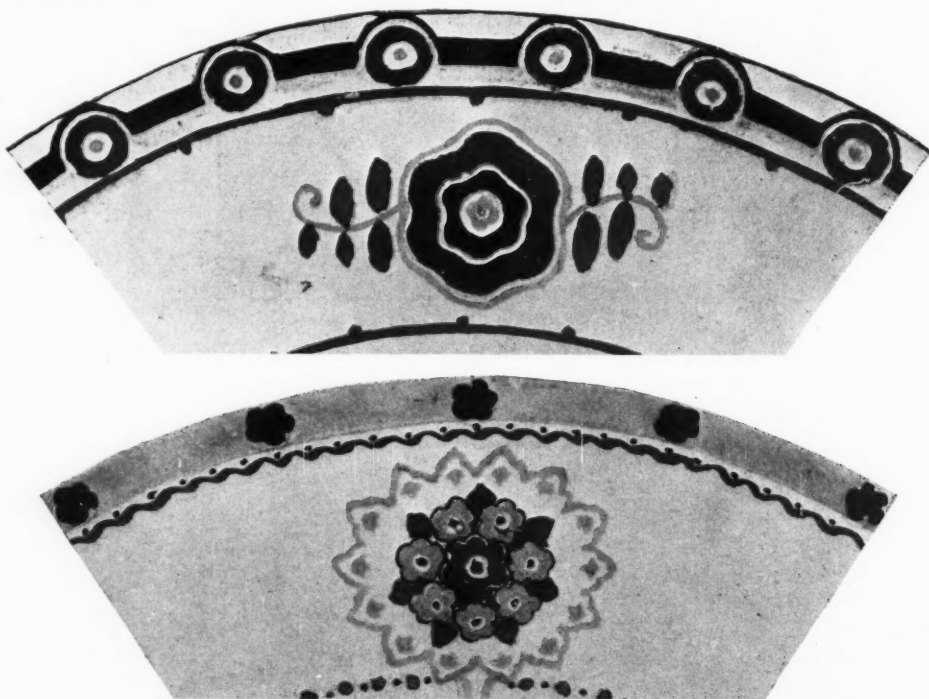
The photograph reproduced this month is of a splendid old Persian plate in the Metropolitan Museum of Art. The flowery arrangement in the centre of the plate is most suggestive of the blossoming springtime, having a charming line arrangement and fine spotting. Its growing, graceful flowers and tender fronds springing from the ground are delightful, as is the suggestion of timid, wild things dashing through the flowery growth. The space separating the center ornament from the border or its frame is well planned and the border itself has fine musical rhythm of line and spotting. It conveys a wonderful impression of joyousness and freedom from restraint, although it conforms so admirably to all these rules of arrangement that



OLD PERSIAN PLATE

we are fond of applying. In fact, it conveys its message without obviously telling you its means of accomplishing this.

There is no machine-like, hard and fast, never varying outline here, but every line is drawn with freedom, sureness and knowledge, being full of life and vitality. Add to all this the charm of color, beautiful transparent blues, turquoise, greens etc., and have we not a delightful work of art and one of which the reproduction is worth preserving?



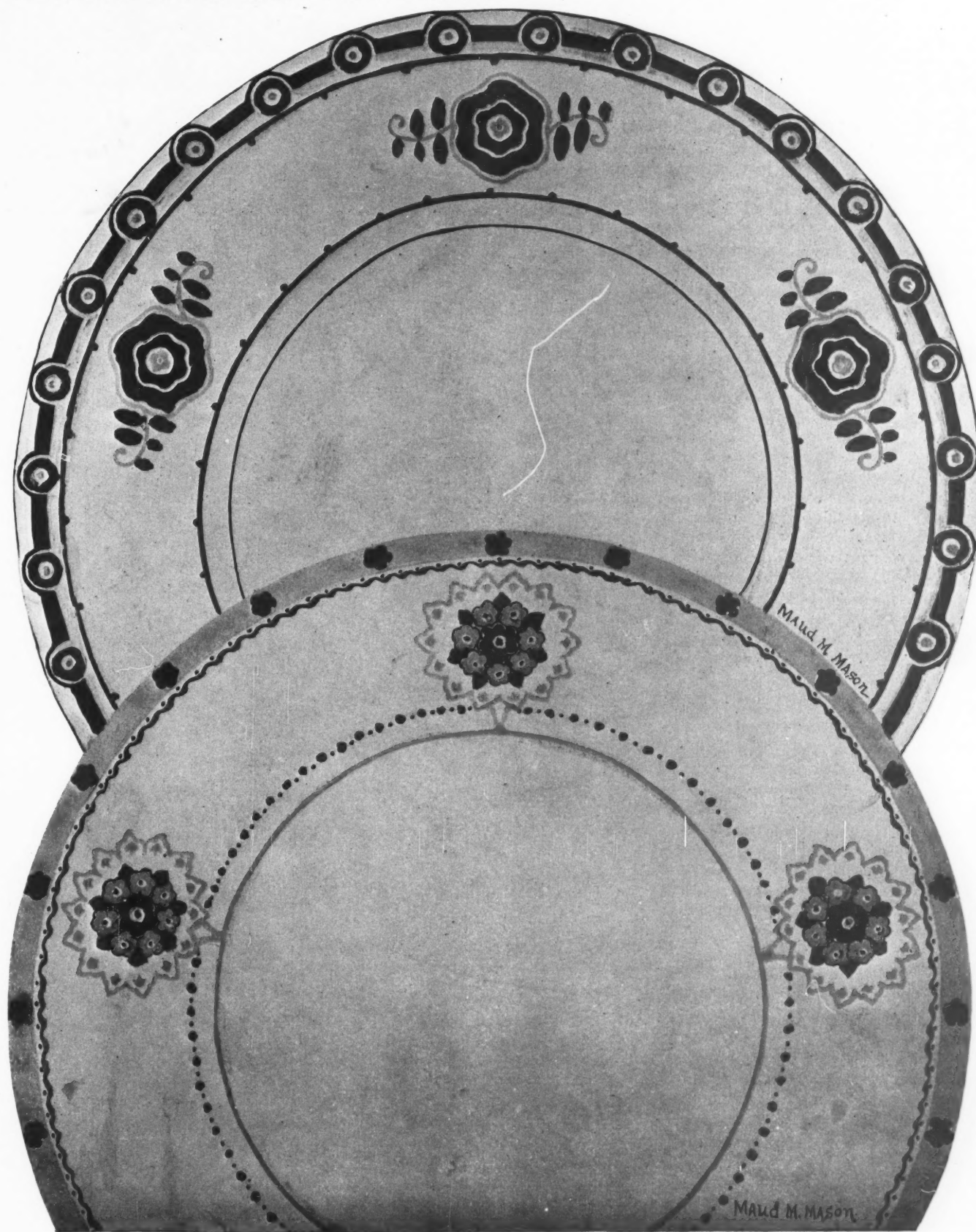
THE two plate designs are planned for wide rimmed French or Austrian plates, whose hard glazes require the Mason hard enamels for their decoration. The floral motifs are repeated five times on both plates and would look well used without the narrow borders at the edge if a simpler effect or less work is desired. In the yellow and black scheme, the edge could be finished with a strong black line inside of it. In the lower plate the blue band could be replaced by a blue line on the edge with the inner line of yellow.

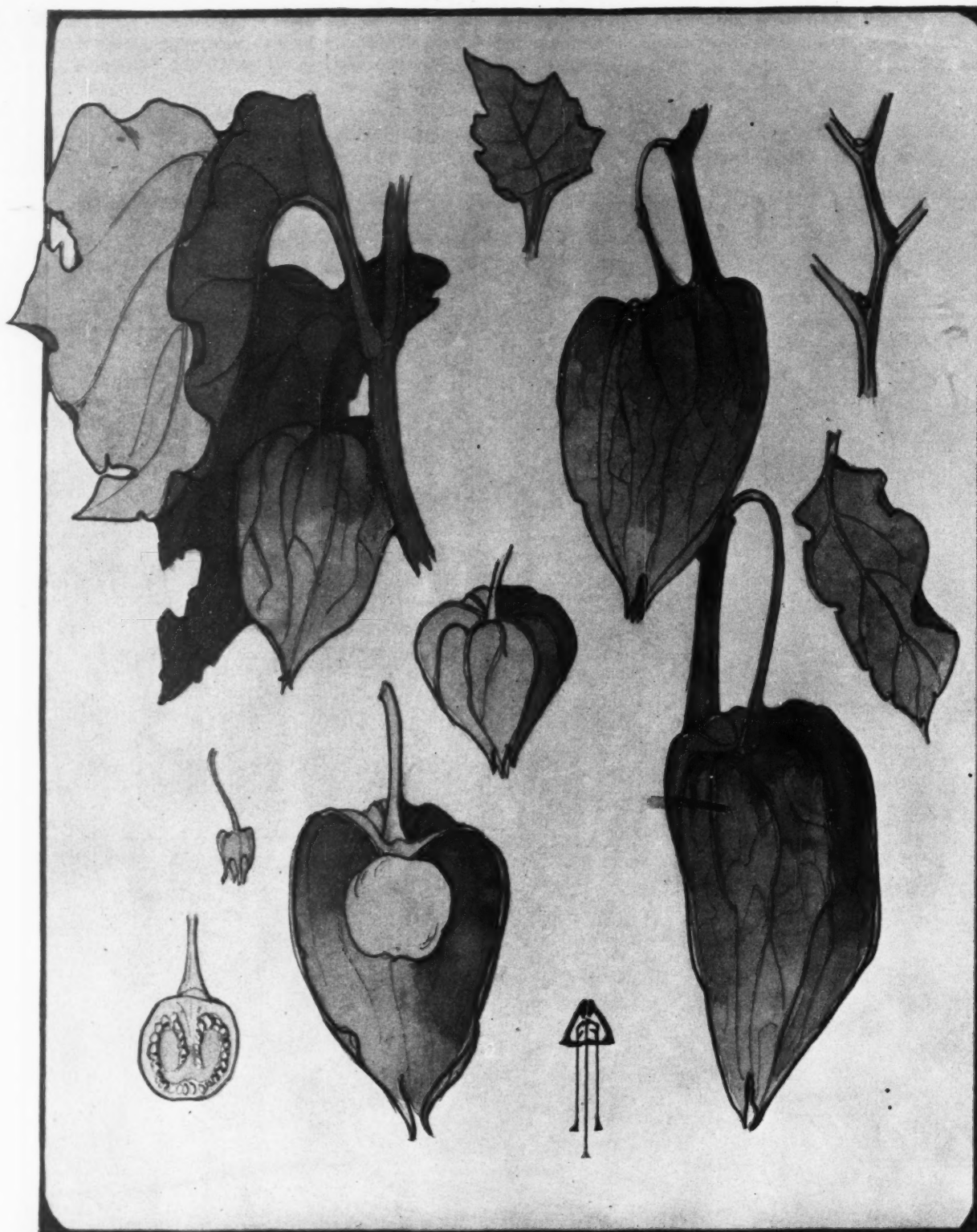
And for further variety with the floral motif left off the borders alone when repeated in a set would make a very satisfactory and simple decoration. This type of design is one easily adapted to other articles, such as bowls, jars, etc.

In the upper plate, for the yellow flower use Medium Yellow-Hard or Medium Yellow and Golden Yellow-Hard. Black, Black Enamel-Hard; blue, Brilliant Blue-Hard; green,

Sea Green-Hard. In the bouquet motif the enamels used are: Yellow, Medium Yellow-Hard; pinks, Rose-Hard; green, Sea Green-Hard; centre of flowers, Golden Yellow-Hard; blue, Brilliant Blue-Hard.

The plates are retouched if necessary in the second firing with very thin washes of the same enamels.





JAPANESE LANTERN FLOWER—F. R. WEISSKOPF

TREATMENT OF SUPPLEMENT

F. R. Weisskopf

THE light part of the leaves is Yellow Green with a bit of Grey to tone it. The darker part is Brown Green with one-third Green added. The lanterns are painted in with Yellow Red shaded on the darker side with Blood Red and a little Yellow Brown. Near the tip the color fades out to a Yellow Brown. The stems are Yellow Green and the veins on the lanterns are in a deep tone of the color used to paint in the body of the lantern.

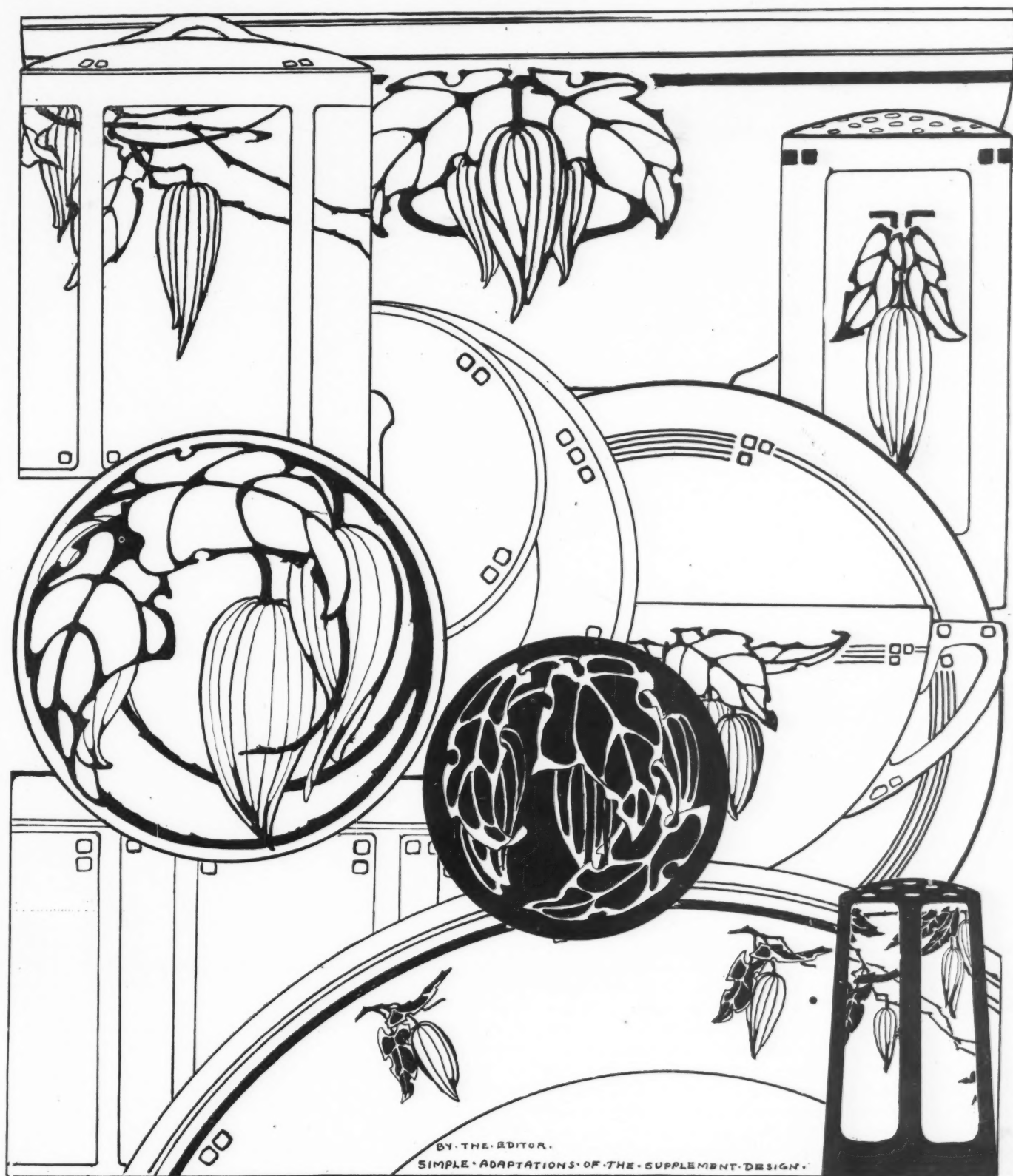
IN WATER COLORS

Rhoda Holmes Nicholls

The plant is exceptionally decorative in effect, and lends itself to design in a most unusual way. The color is also very happy, the soft and varied greens with the rich contrasting orange. Besides this study can be used so as to decorate almost any article the student wishes to use. Some good Water Color Paper of medium smoothness or illustrators' board will be the ground for the study. Draw the design with charcoal or pencil and when completed wash a tint consisting

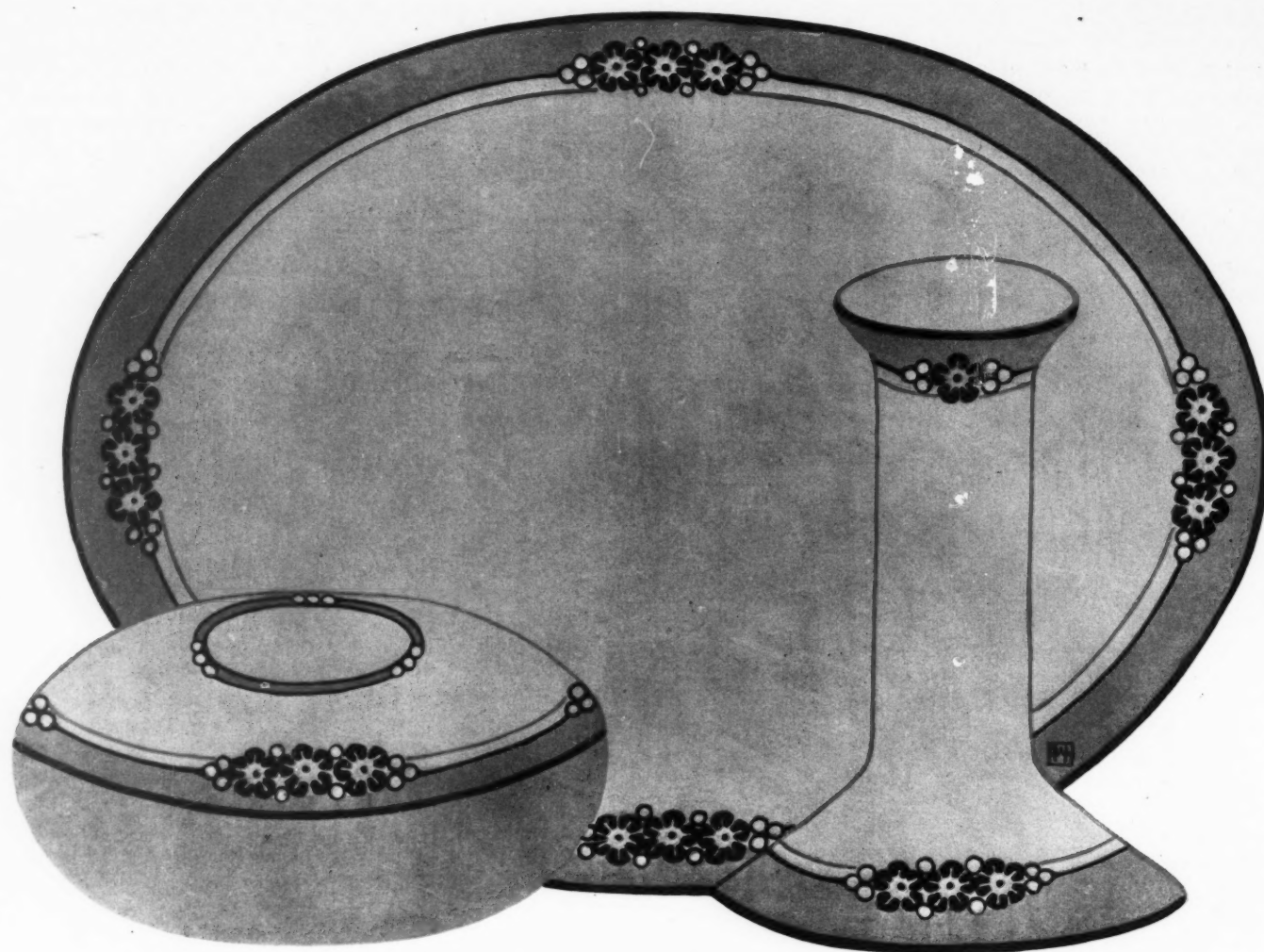
of Yellow Ochre and Rose Madder over the whole. When dry paint the flowers with Vermillion and Orange at the lower end, a little Rose Madder will help to give the slight bloom. Next come the leaves for the greener ones; use Nasher's Green No. 2 with a little Alizarin Crimson. The same colors can be used for the yellow leaves, using more Yellow Ochre. When these washes are dry outline the veins. The flowers

with a deeper color than the original. The leaves some with a deeper color and some with Cerulean Blue added. The stems are made with lamp black. It should be remembered that a large brush will give a flatter wash than a small one and especially so in case of the background. It is well to keep the tints a little darker than you see in the original as the more water used the more the color will fade out.



BY THE EDITOR.
SIMPLE ADAPTATIONS OF THE SUPPLEMENT DESIGN.

WHAT CAN BE DONE WITH THE SUPPLEMENT DESIGN



DRESSER SET—ALBERT W. HECKMAN

BEGINNERS' CORNER

JESSIE M. BARD - - - - - PAGE EDITOR
Dickinson Seminary, Williamsport, Pa.

LESSON IN ENAMELING

USING ABOVE DESIGN.

THIS is to be carried out on a Belleek set. Enamels are not very successful on china or a hard glazed surface, they are very apt to chip off in the second fire. Mix the enamels with Enamel medium, just enough to moisten the powder, it should hardly hold together, and then use turpentine for thinning it as you use it. The enamel should be thin enough, so that it drops easily from the brush without spreading over the china, the larger the surface to be covered the thinner the enamel should be. Use a No. 1 long haired liner to apply the enamel. The turpentine must be fresh; if it is yellow and oily the enamel will spread. If you have trouble with the turpentine fill a funnel with small pieces of magnesia packed rather tight and pour the turpentine over this several times and the oil will adhere to the magnesia.

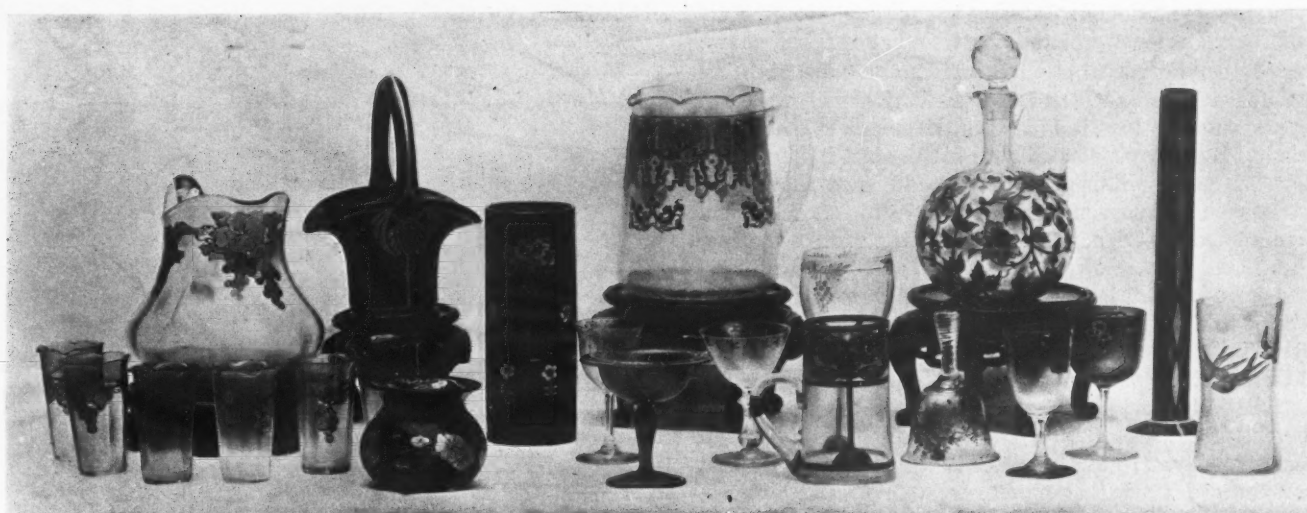
The principal thing in enamels is to learn to have the enamel at just the proper consistency and to know just how much to pick up on the brush. Pick up the enamel with just the tip of the brush, do not have the whole brush filled with it or it will not drop from it easily. The amount of enamel to be picked up will depend on the size of the space to be covered.

The manner of applying is about the same as in water colors, the enamel should be dropped from the brush, not pressed off, the brush should not touch the china at all. A drop of the enamel should be placed on the china and pulled into shape just a little to fill the spaces, just drawing the surface of the enamel along (the tip of the brush should not bend at all, if it does you are bearing down on it instead of pulling the enamel along.) Then fill the brush again and place it next to the last applied enamel, so the edges join, and continue this until the surface is covered. It is necessary to work as quickly as possible so the enamel will flow together and not show where it is joined. The brush should be cleaned in turpentine occasionally whenever the enamel dries in it.

For this design use Naples Yellow for the flowers, Cafe au Lait for all circles except the outer one in the group of three which joins on the black line. The grey line is of the same color. The dot in the center of the flower and the remaining circle are Orange Red. The black bands and outline around circles are Green Gold. The wide grey band and bottom of box are Dark Grey and Yellow Brown about equal parts, painted on, it should be a light tone.

Another Color Scheme by Albert W. Heckman

PAIN'T in the flowers with Dark Blue. Use Banding Blue, Violet and Royal Blue mixture. The circles and dark bands are Green Gold. Gray background is dusted Glaze for Green. Inside of circles is Rose, inner grey line is White Gold.



GLASS FIRING (Concluded)

Laura Holtz O' Neill

A LEVEL is as necessary to the person who fires glass as it is to the surveyor or carpenter. Perhaps when your kiln was new it was perfectly level, but try a level on it now and you will find how irregular it is. I always have on hand plenty of platten or firing boards. Two sheets of platten placed on the floor of your kiln will serve the double purpose of protecting your glass and of leveling the surface on which you are to place your glass. You can use small pieces of platten or if you need thinner pieces use firing board or if it is to be raised still less you can use asbestos shavings placed under these sheets of platten until your floor is perfectly level. The idea of this is that your glass will be less inclined to bend out of shape, if it stands perfectly straight.

Glass cannot be stacked as we do china with stilts or firing board between, therefore it is not possible to get as many pieces in the kiln and the price for firing should be double what is charged for china—for instance the price of firing goblets or good sized tumblers should be twenty cents instead of ten cents, the usual price for same pieces of china. The price for larger pieces should be in same proportion.

When glass about which you know nothing, as to its firing qualities, or the decorating of it is brought to you to be fired, always put a few pieces in with it that you know are safe to fire. I place one of my pieces, on which I can depend, in the back of the kiln and one in the front, if both of these pieces come out with a good glaze and the stranger's glass comes out unglazed you will know the colors she used were not sufficiently fluxed. If your pieces come out straight, clear and sparkling and the others come out bent, frosted or in any way defective, you can feel sure that the fault is not yours but in the composition of the glass.

When you fire glass for anyone it is just the same as in firing china, at the owner's risk. You have performed your part carefully and your test pieces show it is no fault of yours. Glass firing requires much closer attention than firing china. You have intrusted to you the firing of all kinds of glass, the one who brings them to you should take that risk and not expect you to be the loser of the price of the firing.

I have been told by persons who are not experienced that glass requires so little heat it must be done quickly and must require but little oil. I do not find it a quick process. I turn the oil on very gradually so it is over an hour before the kiln begins to show any signs of being red. After I see the least hint of red I place a chair where I can sit and watch through

the mica of the door until the glass is fired. It consumes about two-thirds as much oil as for firing china. In firing jugs with handles, and flat on the bottom, you should place a sheet of platten or firing board against the side of the kiln and let the handle rest against it, it will serve as support to the handle which is usually pretty heavy and might crack the jug unless supported. To protect the bottom of the jug, or any flat bottomed article, place two triangular bars under it which gives a circulation of air underneath and is a great protection. These triangular bars come in about six and ten inches in length and are useful in many ways.

In firing goblets or any articles that have a heavy top and slender stem I usually turn them upside down. I always wipe off the gold edge even if there is a gold band at the top for it is so much safer to fire these articles upside down and the gold edge might be marred and it is equally pretty to have the clear glass edge.

When there is a compote or any fancy piece with a rolled rim and the stem supporting it is very delicate, you can use a couple of same height vases or anything on which you can rest the ends of two triangular bars and let the article to be fired be suspended from these bars by placing the bars under the rolled rim. However I find many beautiful dishes of this nature that have good substantial standards which it is safe to fire standing upright in the kiln. But if the edge is not a rolled one, they can be turned upside down like a goblet.

The easiest firing I ever did was when I was getting my glass ready for the St. Louis Exposition. There was an accidental little opening in the muffle of my kiln, in exactly the right place to form a torch by which I could see perfectly all the developments of the decorations on the glass. I could see the gold turn from a dark streak to a shining line of gold and the instant there was a glaze on the colors I could see it; but these conditions only come occasionally, so I will tell as well as I can, just how I judge when to turn off the oil or gas. All the glasses shown in this illustration, excepting two, were fired in a Revelation kiln No. 6. The other two were fired in a gas kiln.

When firing glass our instructions have been to use Cone* 022, but I have not found it necessary to fire until the cone bends over as we do in firing pottery. If I am firing imported glass I fire until the cone lacks just a trifle from being perfectly vertical. If I am firing American glass I place the cone in the hottest part of the kiln, where I can see it when looking through

*Firing cones may be purchased from Prof. Orton's School of Ceramics, Ohio University, Columbus, O. They cost 1 cent apiece.

the peep hole of the door, I use it only as a guide to give me some idea of the intensity of the heat. When the kiln shows enough red to render visible all the pieces of glass, showing the gold and a good sparkle of the glass, stop firing. Often you can see whether there is a glaze on the colors, this however is not always possible; if you do not see this glaze but feel that the glass has good brilliancy and the gold lines show well, better turn off the fire even if you should have to refire, until you have gained experience, than to run the risk of melting your glass.

The second the firing is over there is necessity to cool your kiln quickly and yet there is great danger of cracking the glass, by throwing your door entirely open. I fan it open several times quickly (as I often have done when I think china has had a little too much fire) then let it remain closed a few seconds, then fan it several times again, by this time you can fan it more slowly. I have an electric light right at my kiln door and can see in whether my colors are glazed to suit me, if not I close the door and turn on the oil or gas until I am satisfied the colors are properly glazed. Experience will soon teach you exactly how your kiln should look when your colors are properly developed.

All of the ebony glass, as well as the crystal pieces with flight of blue birds on the right in this illustration are from the Cambridge Glass Co. of Cambridge, Ohio, there is but one piece in this illustration from the United States Glass Co. from Tiffin, Ohio or Pittsburg, Pennsylvania, that is the stemmed Amethyst ice cup in the center; there were more of theirs in my last illustration, but either of these factories' glass will stand repeated fires right along with imported glass.

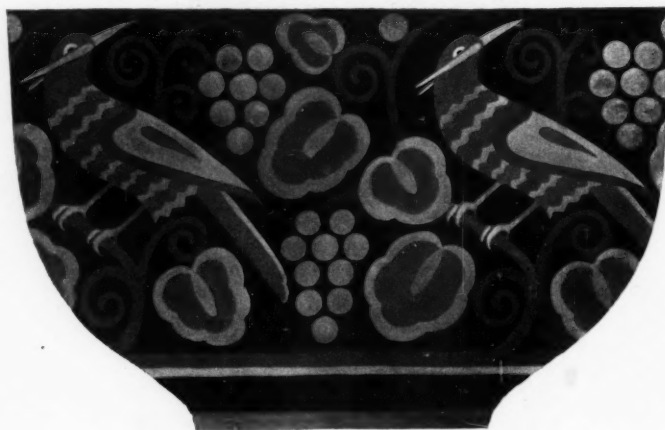


Shape of the Bowl and the Pattern on the Bowl designed by Mrs. O'Hara

DOROTHEA WARREN O'HARA

PAGE EDITOR

132 East 119th Street, New York City



BOWL IN ENAMELS

BACKGROUND, brilliant Black Enamel No. S-237. Body, feet and tail of bird, Rhodian Red Enamel No. S-213, except the light parts, which are Dark Yellow Enamel No. S-212. The light part of wing is also Dark Yellow Enamel No. S-212. The small dark spot in center of wing is Rhodian Red Enamel. The wide line that outlines the wing from body of bird, is Dull Violet Enamel No. S-217. The stems are Dull Violet Enamel. The stems go down into first band at bottom of bowl. The second band is Dark Yellow Enamel and the bottom band is Blue Green Enamel No. S-233. Grapes are Dark Yellow Enamel. Light parts of the leaves, Green Enamel No. 1 No. S-229, dark parts, Blue Green Enamel. The inside or lining of bowl, is Rhodian Red Enamel.

Divide your bowl into five sections, as the design repeats five times. Ink your dividing lines. The design should be carefully placed in each of the five sections, and outlined in pale India ink, as there is no fired in outline. These bowls rarely ever come the same size, I have known them to vary more than an inch across the top and some are much higher than others, therefore the placing of the pattern or design on the bowl is very important and requires careful attention.

Your Enamel should be ground very thoroughly, and applied thinly for the first fire, the object being to get a perfect drawing of the pattern and to have all edgessmooth and straight.

The black enamel background goes in the first fire, and also if you are a careful worker, the red lining. It always takes two applications of enamel for a black enamel background and two for a lining of any kind of enamel. The Rhodian Red Enamel lining should be floated in thinly for the first fire and for the second, using a small brush (China Liner No. 3). If the lining is floated in heavy, it has a dull wooden appearance, instead of the soft orange, which resembles so closely the lovely old Chinese enamel. It requires three fires to make the bowl perfect.

In firing, remember the bowl must have a good size air chamber under it. I always set these bowls on a grate, with three small pieces of platten under the bowl, arranged triangularly, so as to prevent the bottom band of enamel from sticking to the grate.

This extra precaution about firing may, to some, seem superfluous, but is suggested by the fact that a very short time past, a teacher who has been firing a kiln for years, brought to my studio, a cracker jar with pieces of enamel, and even the Belleek taken out all around the bottom. There are also many enquiries from teachers asking how to fire these bowls.



MRS. DOROTHEA WARREN O'HARA

DOROTHEA WARREN had long been in ceramic work in Kansas City, Mo., before she became Mrs. O'Hara, and had attained prominence while still studying with the leading American decorators at that time, Bischoff, Fry, Mrs. Robineau and others. Later she studied abroad with Lewis F. Day of London, and at the Royal College of Art; also at Herr von Debschitz' School of Design in Munich. After she had settled

in New York and had become Mrs. O'Hara, she began to take a more prominent position and is now one of the few at the head of the ceramic profession. Mrs. O'Hara was awarded Life Membership in the National Arts Club of New York for what she has accomplished in the development of ceramics, also a gold medal at the Panama-Pacific Exposition. Her work has been illustrated both in English and German art journals, such as the Studio Year Book, "Der Kunst" and "Kunst im Hand Werk."

Two of Mrs. O'Hara's vases have been purchased by the National Museum in Tokio, Japan, and she has executed an important commission for the late Pierpont Morgan after an exhibition in London.

She is now president of the Ceramic Society of Greater New York, which owes much of its present high standing to her untiring efforts, doing much to create a feeling of good fellowship in the society and helping to elevate the ideals of the members in their work. She is also the present president of the New York National Society of Craftsmen, and a director of the Art Alliance of America.

—Mrs. Adelaide Alsop Robineau

SERVICE PLATE, ASTERS AND PINK ROSES (Page 150)

May E. Reynolds

FIRST Fire—Asters painted in Violet Color and Baby Blue in the lighter touches. Rosebuds in Rose, Peach Blossom and Pink Glaze. Leaves in French Grey and Apple Green. Outline the design in French Grey.

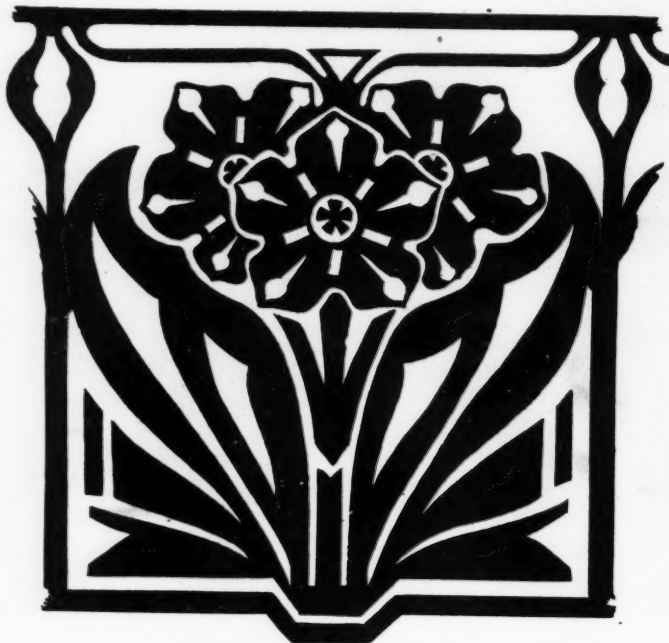
Second Fire—Retouch asters with Violet Color. Roses, light wash of Peach Blossom, a touch of American Beauty in centers. Powder bands indicated with one part Grey Glaze, two parts French Grey and one part Peach Blossom, leaving conventionalized design white where indicated.



STUDIO OF MRS. DOROTHEA WARREN O'HARA

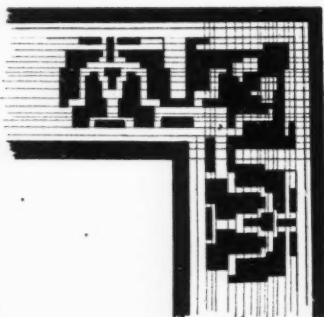
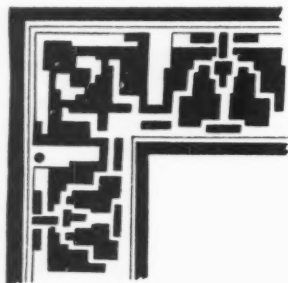


VII



VII

MRS. VERNIE LOCKWOOD WILLIAMS - PAGE EDITOR
University of Pittsburg Home Studio, 52 W. Maiden St., Washington, Pa.



VI

VARIOUS STEPS IN MOTIF DEVELOPMENT (Continued)

CONVENTIONALIZATION (Continued)

As this problem is a continuation of the one on page 117 December number, the motif is the same as No. 2.

Step No. 6 is turning a corner by combining horizontal lines from border motifs A and B intersecting at corner. Fill in one-half of corner, then by use of the mirror extending from C and D a balance will easily be found.

Step No. 7 is two adaptations of naturalistic motif: A being a bilateral and C a bisymmetric design.

Step No. 8 is the occult or hidden balance used to fill a square, circle, and ellipse.

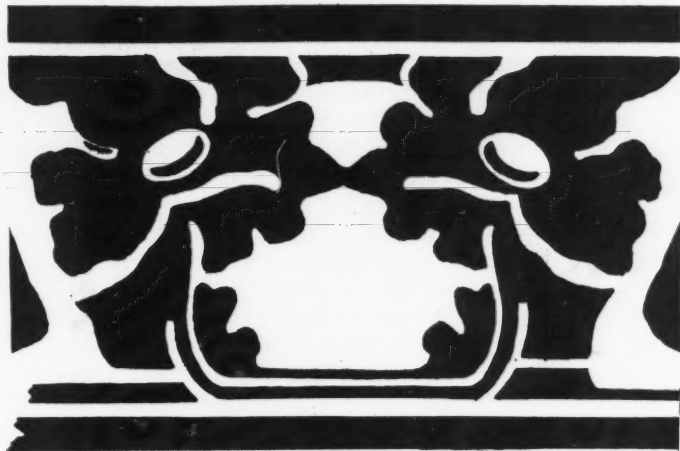
Step No. 9 is the occult motif to fill a border.



VIII

Step No. 10 is the finished application of No. 7.

A reducing glass will be found useful in applying designs to given spaces and shapes. The use of the mirror becomes a revelation to the designer as well as a most valued assistant



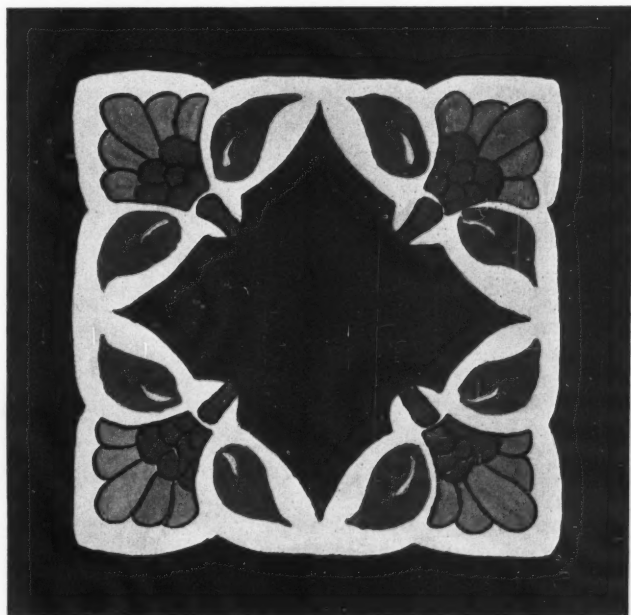
IX



X



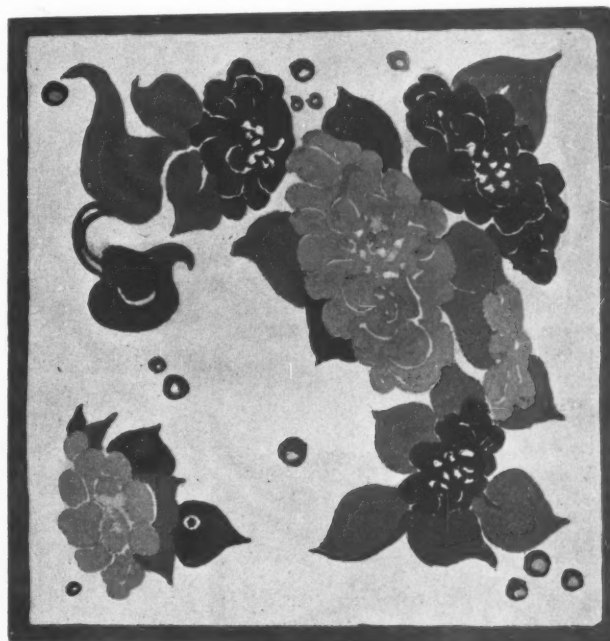
BORDER—RUTH M. RUCK



TILE

M. Louise Arnold

DARK flowers, Purple. Dark leaves, Blue Green, dark. Same values of different colors. Light leaves, medium green; border, medium green, same values. Light flowers Purplish Pink. Background, Ivory Yellow, deep. Color to be used flat, enamel suggested.



TILE

M. Louise Arnold

BORDER, Deep Purple. Center, lighter tone of same color. Stem, leaves, lower part of flower, Grey Green. Petal of flower, Purplish Pink, deep. Background, Ivory.

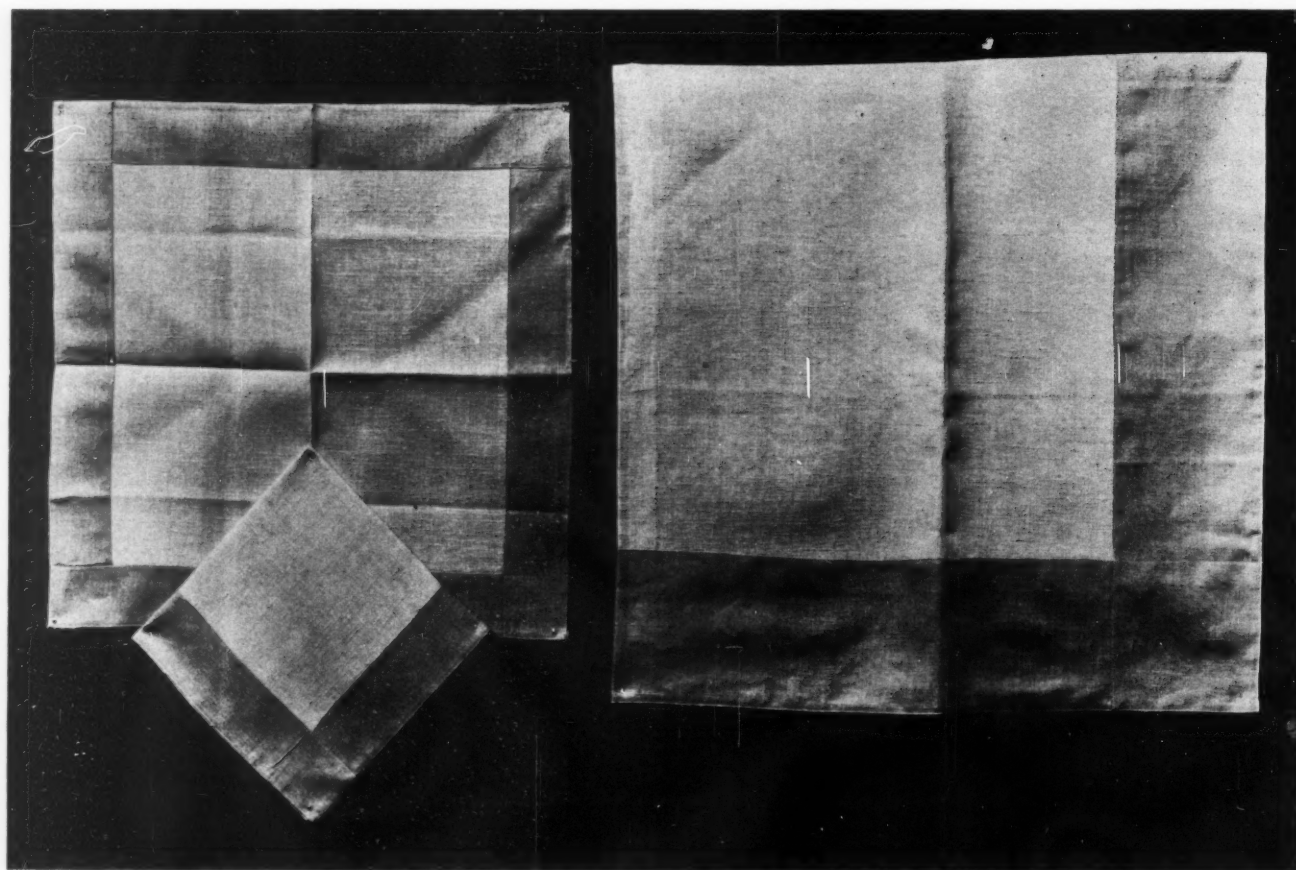
THE LINEN PAGE.

JETTA EHLERS - - - - - PAGE EDITOR
18 East Kinney Street, Newark, N. J.

THE USE OF APPLIQUE

IN casting about for a very simple method by which to decorate table linen, it is doubtful if any surpasses that of applique. This is so easily and quickly done, that it is strange more of it has not been used. All sorts of possibilities open up in the combination of colors and materials. One paints, as it were, with a large brush. There are several things to commend this sort of work. Of course first and foremost is the simplicity of it. One might be entirely "minus" ability as a needle worker, and still be able to make a good job of this. Neatness and a tape measure are the chief requirements. At first one rebels against anything but hand sewing on articles for the table. When the worker has once seen what really attractive things these stitched bands are, that feeling is greatly modified. Think of the pleasure of planning a set of this kind, and of being able to carry it through to completion in a couple of days, or even less. Another point is its great durability. This makes it ideal for every day use, where a thing with much delicate work would soon give way. By reason of this virtue, nothing could be better for the summer home in the woods or by the sea. Something more rugged and in accord with the outdoor life is needed here, and so this simple frank sort of decoration seems to fit in better than any other. Another consideration is that in the handling of color in a big way, this method seems most satisfactory. In this manner, striking contrasts may be worked out in a broad and simple fashion.

Through the scarcity of china these days, we have been driven to experimenting with many new things. Among these, the Japanese ware with a high brilliant colored glaze has proved very interesting and adaptable for informal use. Such a set in a beautiful rich old blue, decorated with a small unit in bright enamel, would be very attractive for a bungalow service. With this, use a rather coarse grey linen, and on this applique bands of old blue. Blue linen for the cloth, with bands of blue and green, or, blue and violet checker board, is another suggestion. One may let one's fancy for color run riot here, provided of course that the riot is a harmonious one, as Irish as that may sound. Because of the ease with which these things are made, several sets might be developed, and thus much variety obtained. A grey and sober day could be brightened up with a bit of gay color on the table. One's spirits would go up with a bound. In these busy days with most of us living at high tension, our nerves respond more quickly than one quite appreciates to environment. One comes in tired and depressed and sits down to a table which gives out exactly that spirit. For inanimate things do give out atmosphere just as surely as people do. The table probably sports a cloth with a "busy" pattern, which your poor tired eye persists in following. Or it may be that hosts of fussy little doilies mark each place. If there ever was a sensible fashion introduced, it is the use of the one oblong doily or table mat large enough to hold the silver, plate and all. Contrast with either of these a table spread with a simple cloth such as is shown in the illustration. The straight lines of it are most restful, as is the total absence of any fussiness. Add to this china that is harmonious, with a bit of good color about it, and with the feeling of rest comes the sense of pleasure that color always stirs. There is a let down at once of the tired nerves,



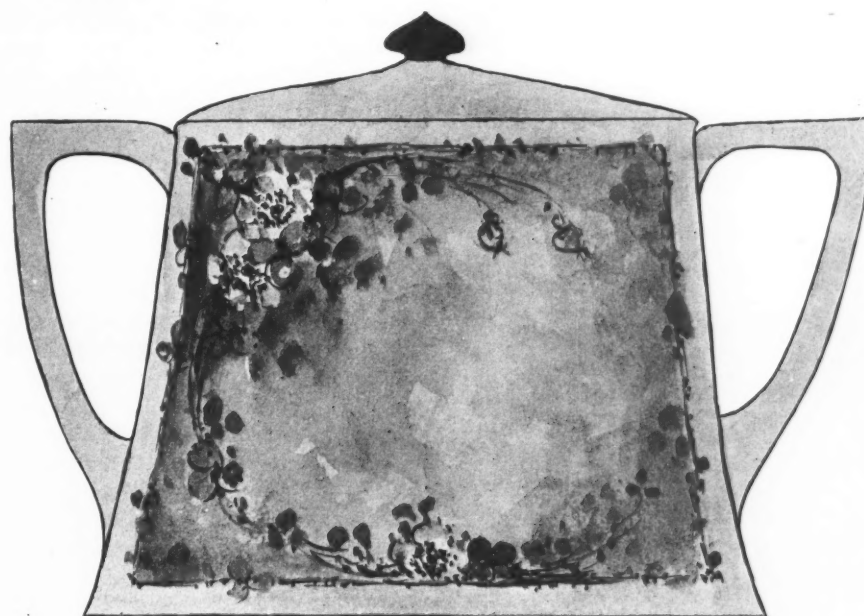
and it becomes possible to enjoy a meal that otherwise would have been anything but pleasurable.

The cloth and napkin shown in the illustration were made for a breakfast set. The material used is a heavy oyster white linen of rather coarse weave. This is another variety of the "old bleach," and though coarse it is very soft and pliable. The applied bands are a grey blue linen of a somewhat finer weave. Each cost sixty-five cents a yard, and are thirty-six inches in width. The cloth was cut exactly a yard square. The bands were cut five inches wide. In applying these the corners were not mitred, but lapped and stitched across each way to form a square. The napkins were cut fifteen inches square, and the bands on these two and a quarter inches wide. It is wise to allow a good turn in on all these pieces, so that the danger of any pulling out is obviated. Baste very carefully and neatly, measuring as you work. It is best to turn in all edges and baste them before putting the things together. See that the edges are perfectly even and the corners neatly turned. When basted and ready for stitching, thread the sewing machine with blue for the top thread and white for the under. A fine needle should be used, and

the machine set for a fine stitch. The result is most satisfactory, as, after pressing, the stitching can barely be seen.

A word about the pressing. A piece of table felt or an old Turkish towel over which a piece of muslin is spread, is excellent for this purpose. Place the piece to be pressed face down on this. Take a piece of lawn or thin muslin large enough to cover it. Dip this in water, wring out well, and then spread over the other. Be sure that your iron will not scorch, then iron over this dampened cloth until it is dry, finally pressing the iron over the back of the napkin or whatever it may be a few times. This will take out every wrinkle and make the piece look like new. One need not confine oneself to single bands or even to bands in this style of decoration.

All kinds of interesting experiments await the enthusiastic worker. A beautiful set could be developed in grey linen with bands of yellow, with a simple crochet edge of grey thread. Just try a few of these things and see where you will come out. The editor prophesies that you will be more than delighted with the results, and that you will find a pleasure in your china you never had before, because at last it is shown against a truly artistic background.

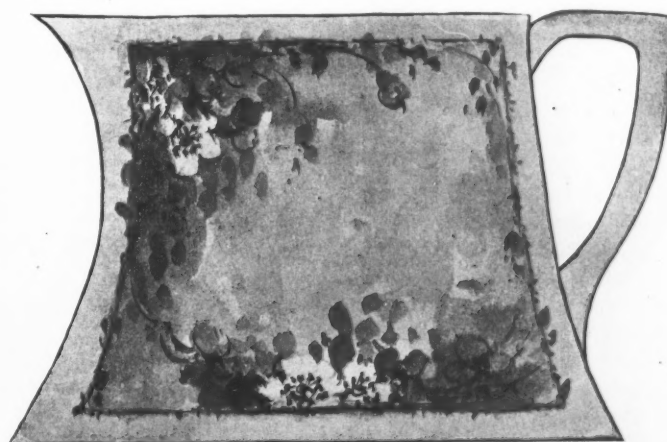


SUGAR AND CREAMER, WILD ROSE

Lillian L. Priebe

FIRST Fire—Wash in background in panels, starting with lightest color first, Lemon Yellow, carrying grey and greenish tones around flowers and leaves by mixing Violet and Yellow and Shading Green and Violet. Leaves are Yellow Green, shadow leaves and buds, Copenhagen Blue; flowers Pink, centers of flowers light wash of Lemon Yellow. Stems are Brown Green.

Second Fire—Tint the sugar and creamer with Ivory, strengthen leaves and flowers, accent leaves and stems with Brown Green and touch of Hair Brown, centers of flowers, Yellow Red and Yellow Brown. Handles may be in gold if desired.

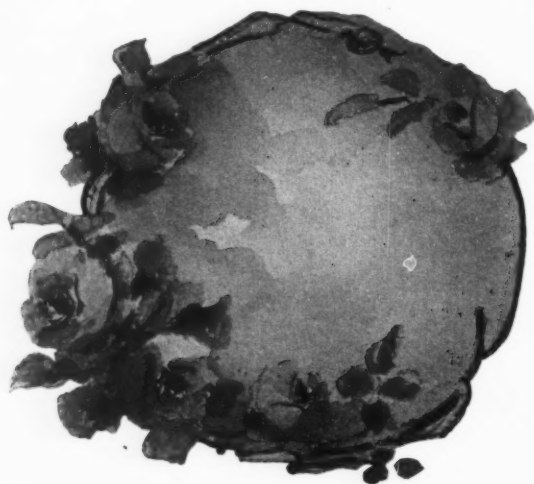


JEANNE M. STEWART - - - - PAGE EDITOR
611 Close-Reality Building, Toledo, Ohio.



BOWL IN ROSES

THIS nine inch bowl is done in pink and grey with bands of black. The solid tone below band should be applied first, padding on grounding oil very evenly and then dusting on very carefully Matt Grey. It is much safer to fire these before painting in the roses. Use Rose, Ruby Purple and any ordinary greens in the design with baskets in a mahogany tone made with Pompeian Red and Chestnut Brown. The upper roses should be kept very delicate, shading into the much darker, richer colors below. For the latter tone use about $\frac{1}{2}$ as much Ruby Purple as Rose. The lighter tone in the band is Ivory Yellow, the darker a very thin tone of Stewart's Grey. The circular design is placed in the bottom of inside of bowl and the rest of surface tinted Ivory Yellow. This design could be carried out equally well in yellows and browns.



TOLEDO ART NOTES

Women of Toledo interested in ceramic and craft work are associated with the painters in the Athens Society, with Mrs. Josephine O. Calder as president. Regular meetings and occasional exhibitions are held. The society aims to keep before the public, well designed and executed work showing that even in small and inexpensive articles a standard may be maintained.

During the last exhibition of Toledo Artists at Hotel Secor, the club contributed a most creditable and varied display of which a few pieces may be mentioned. Mrs. Spencer's large vase of Oriental design showed strength and fine technique as did her pieces in enamel. A large pitcher of Miss Caine's in steel blue lustre with a design in gold was much admired, the same artist showing a tea set in black and gold on a white ground. In Miss Esther Brinkerhoff's display

was a Satsuma desk lamp of Adams design executed in relief with yellow bronze and red gold, also an enameled bonbon box with a nosegay of bright flowers on a black ground. Miss Kitchen showed a striking bowl in black, white and silver and in her pottery a vase modeled from native clay which had taken a fine majolica glaze. A note of color was contributed by Mrs. Latham in her pottery and some bowls of brilliant lustre.

The jury comprised of Geo. Elmer Brown, Chester C. Hayes and Clyde Burroughs spoke in high terms of praise of the ceramic work.



MEDALLIONS AND BORDERS (Continued)

Esther A. Coster

COLONIAL MOTIF (Page 152)

(Suggested by an old Sampler)

BELLEEK is the most effective for this style with enamels. If other china is used, tint the entire surface a cream, as nearly the color of Belleek as possible. Lightest value, a very light Old Blue. Light value, a light tone of Old Blue. Dark value, Old Pink, Orange, a bright Green, or a medium Old Blue. Darkest value, a dark Old Blue. In the border, leave the background around the inner design the untinted Belleek to secure a more delicate effect. To secure a clear cut cross stitch effect, make as careful a drawing as possible, put all of one color in before starting the next, and clean the edges with a penknife. This is not attractive unless the separate squares are sharply defined. Suitable for table china, but too delicate in style for decorative pieces.



Ceramic Exhibit in Aid of Red Cross, held by Mrs. J. C. Hagan and pupils at Constant Springs Hotel, Kingston, Jamaica, realizing, \$880

WALTER K. TITZE - - - - - PAGE EDITOR

210 Fuller Avenue, St. Paul, Minn.

AN INVITATION

YOU are invited to spend the week end at a country home. It is going to be great fun. Let us take particular notice of the china. I am going to make notes of the china; the breakfast, luncheon, tea and last but not least, a real Dutch lunch set. I have been asked by the *Keramic* to help out only with semi-naturalistic, so I am afraid I cannot give you the dinner china design, but wait, let us invite the conventional editors, I am sure they will help us out and better still, we will invite Jetta Ehlers to tell us of the linens.

We have arrived at the country home. Our first breakfast is served in the daintiest breakfast room, all furnished in white reed furniture upholstered in a Grey Blue. What beautiful china! Yes, it is semi-naturalistic, and just look, the entire breakfast is served in individual sets and it is Belleek.

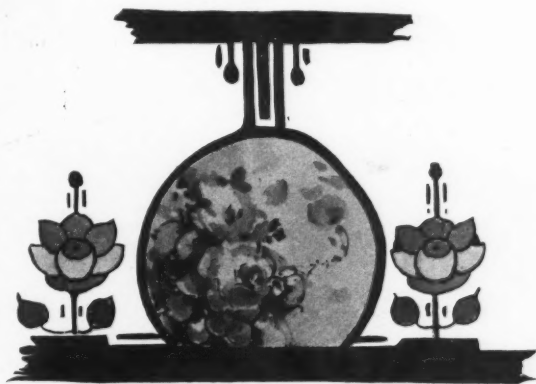
This month I will give the design adapted to the individual coffee pot, sugar and creamer. Next month I will give motives to be used on all other china.



BREAKFAST SET

BEFORE going on with the treatment, I want to ask this question: Have you read Miss Jessie Bard's lesson on Dry Dusting in the December number of the *Keramic*? Well if you have not you had better do so right now. It explains the process, and after reading carefully you will have no trouble in dry dusting.

Trace all design in carefully and outline with India ink. All dark bands and lines are oiled and dusted with 1 part Dark

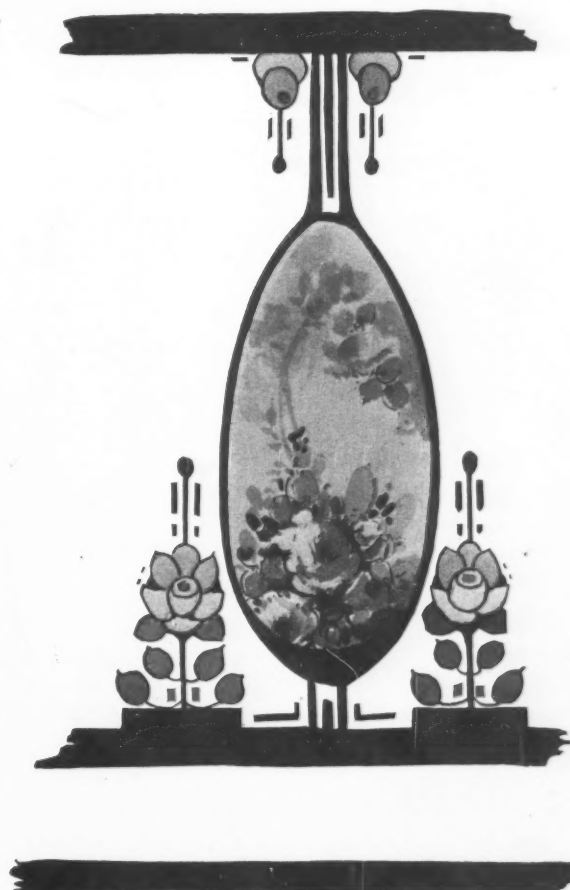


SUGAR AND CREAMER



MOTIFS FOR SPOUT OF COFFEE POT, ETC.

Blue for Dusting 1 part Pearl Grey and $\frac{1}{2}$ part Mode. Conventional motive in enamels. Flowers, grey tones 1 part Warmest Pink and 1 part Satsuma. Lightest tone in 1 part Warmest Pink and 1 part Special White. Dots in center of flowers, Orange Red. Leaves in Leaf Green. Bands on top and bottom are oiled and dusted with 1 part Grey Blue and 1 part Ivory Glaze, or if Gold is desired, use Green Gold in bands, instead of Grey Blue and Ivory Glaze.



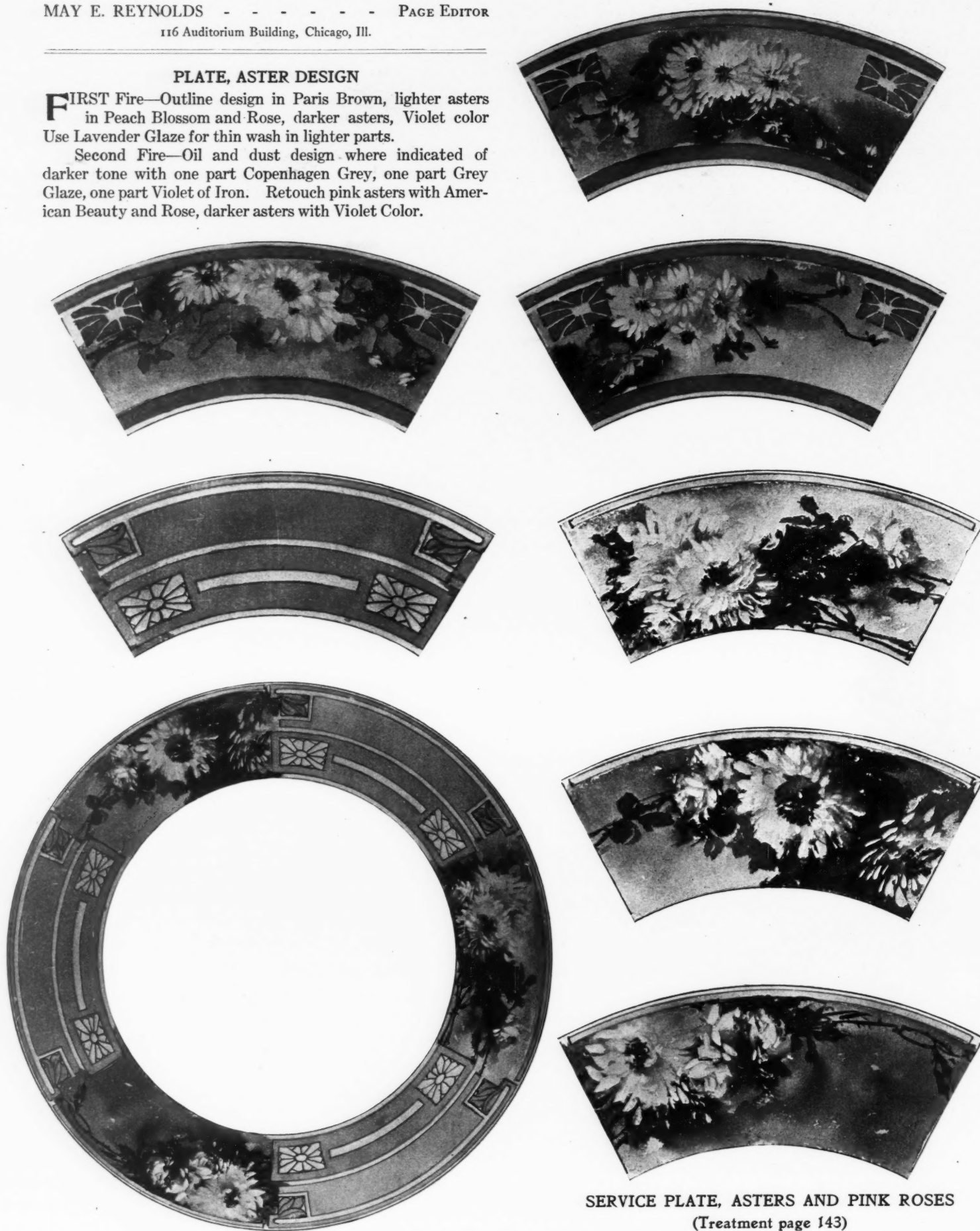
COFFEE POT

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PLATE, ASTER DESIGN

FIRST Fire—Outline design in Paris Brown, lighter asters in Peach Blossom and Rose, darker asters, Violet color. Use Lavender Glaze for thin wash in lighter parts.

Second Fire—Oil and dust design where indicated of darker tone with one part Copenhagen Grey, one part Grey Glaze, one part Violet of Iron. Retouch pink asters with American Beauty and Rose, darker asters with Violet Color.



SERVICE PLATE, ASTERS AND PINK ROSES
(Treatment page 143)



SATSUMA BOX—ELISE TALLY

THIS can also be carried out on Belleek. All of the black in the design is Black Enamel except the dots and circle in flower, the six leaves around the flower and the leaf form on the lower stem. The grey tone in the flower is Jonquil Yellow also the light space above the flower and the two ovals between designs. The six smaller leaves are Grass

Green and the two large ones are 1 part Grass Green and 1 part White. The line on both sides of the wide black band should be twice its width and of Black enamels, the bands on the bottom of the box of the same. Put a green gold band between the two black bands at the edge leaving a narrow space between the black and gold. Feet are also of Gold.

ANSWERS TO CORRESPONDENTS

E. H.—Will you kindly tell me what paint to use to give a vase the dull effect given to Richards china?

The Matt colors are used. They are dry dusted on.

J. K.—Please do not take my question as one of criticism but merely a puzzled mind of a beginner. In the May issue (1916) of Ceramic in the "Answer to Correspondents" one of the questions asked is: Are all strictly conventional designs outlined? to which you have answered "No, most people do not use outlines at all. Now I may possibly misunderstand the meaning of the statement but contrary to it all the photographic reproductions of the various conventional pieces of china displayed at exhibits, etc. are shown to have designs outlined with the exception of one or two. What is there to conventional work if there isn't any outline?

The latest method is without the outline though a great many are still using the outline. You will notice that in the answer it said "Most people", etc. The idea now is to obtain as soft effect as possible so that the design blends in with the china. The dry dusting method is used. You will notice the lack of outline in the exhibits in the February and July, 1916 issues of this magazine. Very beautiful results are obtained without the outline as some of our best decorators have proven.

M. L. K.—Kindly tell me whether there is a book published on the subject of Acid-etching and whether studies for same can be obtained?

An article was published on this subject by F. A. Rhead in the July 1911 number of this magazine and also one in the Answers to Correspondents in June, 1916.

Designs could be obtained from the different teachers advertising in this magazine having designs for sale or rental.

Mrs. A. P. H.—Is there any other process for acid etching on china beside dipping or applying with swab?

No, there is no other method.

A. S.—I used silver lustre in connection with gold and color on a sandwich set and the silver lustre came out milky. I repeated the lustre and refired a light fire only to have the lustre an ugly streaky milky effect. What can I do to make the lustre beautiful?

There are several things that might be the cause of your trouble, either the lustre was old or you did not shake it up before using or it may not have been applied evenly.

The lustre can be taken off your china with a "china eraser" and then applied again.

G. R. M.—I notice under helpful hints by Sadie E. Allen in the August 1916, Ceramic that by drying the first coat of gold in the oven, one can put on the second coat before firing thus making only one firing. Can this really be done satisfactorily? I always had an idea it would run instead of harden on. Is this also true of color painting?

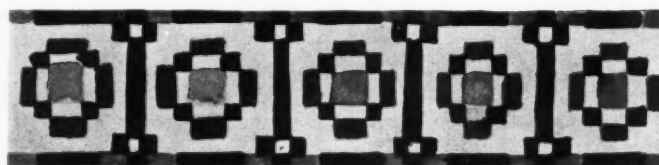
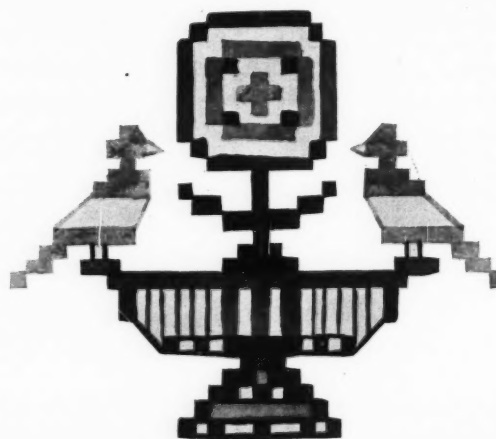
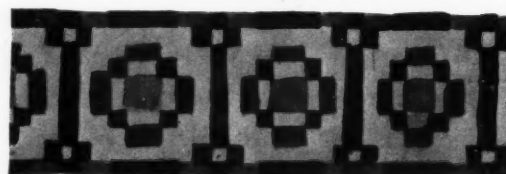
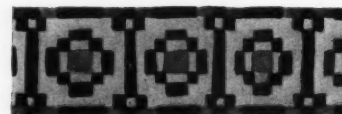
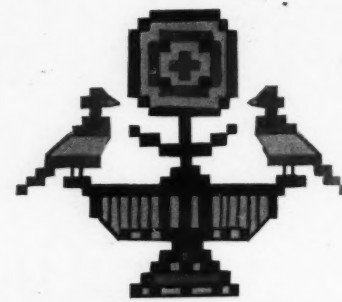
Yes, it can be done. In applying the second coat of gold it will be necessary to brush lightly over the first coat in order not to lift it up. The gold will not wear as well as when fired twice but the effect will be good. No, colors can not be treated in the same way. The dry dusting method will apply the colors heavy enough for one fire.

S. T. V.—My oil kiln fires rather unevenly. I do not mind it when I have pieces which need a light firing and others a hard one. I do my placing accordingly, but is there no way to bring a more even temperature when all the pieces need about the same kind of firing?

As soon as you get a cherry red color, a little while before the end, shut the damper of your kiln partly, just to a point where the draft will be checked somewhat without bringing smoke in the muffle. This will make the end of your firing a little slower but will have a tendency to give a more even heat. The trouble with most china decorators is that they try to fire too fast, a too active draft will tend to make the floor of the muffle hotter than the top and the side toward the chimney hotter than the door side. But most important of all, as soon as the firing is over and the oil in your burner about burned out, shut your damper tight. This will diffuse the heat throughout the muffle and equalize it all over. After a few minutes open the damper and let the kiln cool off. This final diffusion of heat should be useful in glass firing but care should be taken to stop the firing in time. If carried too far, the sudden rush of heat in some parts of the kiln, caused by shutting the damper, might affect the glass.

O. W.—After saved gold is in alcohol how may it be used again? I have kept the small bottle of alcohol clean and nothing but gold brushes have been cleaned in it?

It can be taken to a gold refiner and refined and then prepared as you do any gold to be used on china or can be used for jewelry or other purposes.



MEDALLIONS AND BORDERS, COLONIAL MOTIF
ESTHER A. COSTER (Treatment page 148)